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George Grey Barnard,



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COVER PHOTOGRAPH: A section of board from a barn in Kankakee, Illinois, in which George Grey Barnard at the age of fourteen carved his initials and the date [18]77. When the barn was torn down, a friend sent this relic of his boyhood to the noted sculptor.



George Gray Gammal



George Grey Barnard

1863 • Centenary Exhibition • 1963

The Pennsylvania State University Library

University Park, Pennsylvania

and

The Pennsylvania Historical and Museum Commission

Harrisburg

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FOREWORD

WHEN GEORGE GREY BARNARD was born in Bellefonte, Pennsylvania, in 1863, The Agricultural College of Pennsylvania some 10 miles to the west (now The Pennsylvania State University) was also very young and new to the world.

On the hundredth anniversary of Barnard's birth, the University Library presented a memorial exhibit honoring his name and work. The occasion and the material assembled seemed to merit a permanent record. This catalogue, although issued after the event, is that record.

The moving force behind the exhibit was Dr. Harold E. Dickson, professor of history of art and architecture, who for some years has been engaged in a study of the sculptor. Dr. Dickson prepared the text for this brochure. Wendell S. MacRae of the Library staff designed it.

An exhibit of original works being unfeasible, this one was made up of photographs and documents, with the addition of several of the artist's small studio plasters. Much of it was drawn from the extensive collection of source materials at present loaned for research purposes to the University by members of the Barnard family. Grateful acknowledgement is made to the sculptor's son and daughter, Monroe G. Barnard and Vivia G. Barnard, for these often uniquely valuable materials and for permission to reproduce those selected for this publication.

Ralph W. McComb
University Librarian and Archivist
The Pennsylvania State University

INTRODUCTION

IT IS FAIR TO SAY that George Grey Barnard (May 24, 1863-April 24, 1938) was a "born" sculptor. From boyhood he was naturally given to shaping substance with his capable hands; and it must have been something in the nature of compulsion in a youngster growing up in the artistically unseeded soil of American mid-western communities in the 1870's that propelled him into the sculptural profession—that caused him to take the giant step from self-training in taxidermy and employment as an engraver to an envisioned emulation of Michelangelo. Yet precisely this had become Barnard's determined goal before his departure late in 1883 for studies at the Ecole des Beaux Arts in Paris.

Though born in Bellefonte, Pennsylvania, the son of a Presbyterian minister, he had been taken west at the age of three to reside for a few years each in Waukesha (Wis.), Kankakee (Ill.), and Muscatine (Iowa); and his taxidermy, which resulted in a locally renowned collection of considerably more than a thousand modelled and mounted specimens, was an outgrowth of his boyhood interest in the fauna of the prairies. At Muscatine he took his first job, assisting a jeweller who taught him to engrave. Then, in his late teens in Chicago, while again working as a jeweller's engraver, he was advised, though not very encouragingly, by the sculptor Leonard Volk. He spent perhaps two months in the studio of the now little known David Richards, where he carved in marble for the first time; and, at the Art Institute, he drew from casts of works of Michelangelo, who henceforth was enshrined as his lifetime ideal.

Most American sculptors of Barnard's generation were Paris-trained, and he himself was a product of the Beaux Arts system, a pupil of the conservative Pierre Jules Cavelier. His inbred traditionalism is indicated by his always having rejected suggestions that his work was influenced by the living Rodin, while he welcomed any comparison with Michelangelo. Yet he soon gave evidence of being a "hewer" of formidable skill, able also to invest ideal subjects with an emotional depth that stemmed from his own strong convictions and dynamic personality.

The first phase of his professional career, begun even before the completion of his studies at the Ecole, was launched and amply endowed by Alfred Corning Clark, the heir to a Singer Manufacturing Company fortune and a liberal patron of the arts. Clark, in 1886, rescued the young artist from almost total impecuniosity and gave him orders for his first completed sculptures: the marble *Boy*, and the *Brotherly Love* Skougaard memorial. It was he who commissioned (at \$25,000) the marble *Je sens deux hommes en moi* (*Struggle of the Two Natures in Man*, Metropolitan Museum of Art), a work that became a sensation of the Salon of the Champs de Mars in 1894. Barnard's six entries there, his first public showing, were applauded by the jury, according to Auguste Rodin who served on it; and they were so widely acclaimed that

delighted friends of Barnard wired Clark, "George great success most discussed man in Paris." Hence it was as a figure of real, if newly won, repute that he forthwith returned to America, even before the Salon had closed and against the strong urging of personal and professional associates that he remain in Europe.

At home, Barnard and his new bride, Edna Monroe of Boston, whom he had met in Paris, settled on northernmost Washington Heights, New York, where the sculptor enjoyed (to the end of his life, it turned out) a certain detachment from the artistic vortex of Manhattan. Major works produced within the next several years included a great bronze *Pan*, a *Norwegian Clock* carved in oak, *The Hower* and the appealing *Maidenhood*. Just after the turn of the century he taught briefly at the Art Students League, where he impressed the young Jacob Epstein as "the only American sculptor one could have any respect for."

But these years also were overcast with troublesome matters. There were financial difficulties following the death of Clark in 1896; there was at times nostalgia for a fondly remembered Paris, and a feeling that America was not too receptive to his art; and there was the difficulty in his dealings with others that sometimes arose from his own independence and stubborn adherence to principle. Because of disagreements, he forfeited important commissions for figures, bronze doors, and a fountain for the Library of Congress, as well as a "Moses" to be placed on the Appellate Courts Building in New York. His *Pan*, moreover, had become the center of a controversy when, because of its nudity, it was denied a location in Central Park.

Then, in the summer of 1902, Barnard again came into prominence as the recipient of a \$300,000 order (afterward reduced to \$100,000) for sculptures for the Pennsylvania Capitol at Harrisburg, which was then being built. What might be termed his second French period began in 1903, when he decided to carry out this commission at Moret-sur-Loing near Fontainebleau in order to take advantage of better working conditions abroad, and continued until 1910, the year of his second triumph at the Salon of the *Champs de Mars*, when his two huge and complex groups, *Love and Labor* and *The Burden of Life*, stood at either side of the entrance to the Grand Palais. Midway in this period the Harrisburg project almost collapsed due to exhaustion of funds and entanglement in notorious graft scandals, but was finally salvaged by influential friends of his. On October 4, 1911, designated as "Barnard Day" by the Pennsylvania legislature, the schools and places of business in Harrisburg were closed while the Capitol sculptures were unveiled with full ceremony. When everything is balanced, their contemporary fame countering present neglect, these probably remain his most significant creations, made up as they are of sculpturally interesting forms, appropriate to their setting, embodying in their subjects the core of the artist's personal philosophy (see Key inside back cover), and redolent of the spirit of their times. In a gesture signaling his own enduring faith in them, Barnard afterward concluded his will with the stipulation,

"my remains on earth to rest near my Beloved groups on the capital of my native state of Pennsylvania."

The dual nature of Barnard's art interests—collecting as well as creating—is manifest in his two outstanding efforts of the decade of World War I: the establishment of The Cloisters and the making of his statue of Abraham Lincoln.

A love of French art of the Middle Ages acquired during his years of study in Paris had been turned to practical advantage during the dark months of 1906-7 when he had managed to support his work and his family in Moret by searching for and trading in medieval "antiques"; and he had also begun then to retain the best of his findings—for example, portions of the twelfth-century cloisters of Saint-Michel-de-Cuxa—to form a collection of his own. In 1914 he installed this collection in a brick edifice erected for the purpose on Washington Heights, and at the end of the year, with Europe embroiled in war, opened it for the benefit of widows and orphans of French sculptors. Not only the contents but the evocative atmosphere of The Cloisters were to stimulate the acquisition and period installation of medieval art in American museums. After the original Cloisters was bought in 1925 by John D. Rockefeller for the Metropolitan Museum of Art, Barnard assembled, and before his death exhibited, a second collection in the same field, most of which eventually went to the Philadelphia Museum of Art.

The heroic bronze *Lincoln* in Lytle Park, Cincinnati that Barnard executed on commission from Mr. and Mrs. Charles P. Taft not only is a striking and originally conceived likeness, but, profoundly studied, it bespeaks what the sculptor so truly called "my journey in the heart of Lincoln." Not unexpectedly, however, its forthright naturalism made it unpalatable to the tastes of many. Though conceived as a "Lincoln for the people," it puzzled *hoi polloi*, while offending those whose love of art was restricted to "the ideal and beautiful". And when it was announced that replicas of it were to be presented to Great Britain, France and Russia, allies in the struggle for democracy, so vociferous an opposition was aroused that the bronze intended for a spot near London's Westminster Abbey was sent to the city of Manchester, while France and Russia never received replicas. One other large bronze later was given by private donors to Louisville, Kentucky. These three figures and a series of Lincoln heads—including a fifteen-foot one intended for bronze, but not yet cast, and an undetermined number of smaller ones in marble—establish Barnard as one of the notable promulgators of the Lincoln image.

Through his declining years the increasingly visionary Barnard's great repute dwindled in an art world in which change was rampant and most of it, as he viewed it, deplorable. Moreover, he channeled his creative efforts and resources into the accomplishment of one overriding desire—to give to the world a vast and noble monument to Peace. The grand scheme that he first proposed, one that would have enlisted for a decade the services of a host of artists—estimated at half a hundred each of sculptors, painters, architects and other craftsmen—was the transformation of "God's Thumb," the rugged

northern promontory of Manhattan Island, into an "art acropolis" crowned with a splendidly enriched monumental ensemble. Eventually it was Barnard alone who toiled through ten years on one of its elements, the hundred-foot high "Rainbow Arch," to be dedicated to the mothers of those sacrificed in war. The full scale model of the arch, with its flanking multi-figured groups in plaster, for a while drew crowds to the abandoned powerhouse where it was set up for viewing; but Barnard's death mercifully prevented his seeing what he had hoped would be his crowning work end, like peace itself, as a shattered dream, the model dismantled and the plasters in time allowed to disintegrate.

One final wish of his was carried out when at the end of April, 1938 he was buried at Harrisburg. Funeral services had been held in the old Cloisters building, renamed The Abbaye, amid the art objects of his later medieval collection: one week later saw the opening in nearby Fort Tyron Park of the present Cloisters edifice, where most of the original Barnard collection can be seen.

In this brochure intended to observe the centenary of Barnard's birth, as was the more embracing exhibit of photographs and memorabilia in which it originated, only selected highlights of a very active artist's performance can be pictured. From what is shown, however, some measure can be taken of a sculptor whose stature in his field now seems to be grievously underestimated, largely because in recent times he has received too little attention from the curators of our art heritage. True, his brand of idealism and his style of art are of another century than ours: in both may be found the marks of their formation in times trending toward Art Nouveau,—witness such works of the late eighteen nineties as the *Norwegian Clock* and the *Maiden with Roses*. Yet one needs only to ponder the twenty-five works (all illustrated herein) that comprised his Boston exhibition to understand why in 1908—a few months after the painters of "ash can" realism had had their momentous showing at Macbeth's in New York—this forceful sculptor should have been so enthusiastically saluted as a commanding figure in his profession. Nor was this the culmination of his accomplishment: along with other works, the completed Harrisburg sculptures and the memorable *Lincoln* were yet to come.

It was at the time of the preposterous controversy over the *Lincoln* that the perceptive Roger Fry, upon being shown photographs of it, remarked, "these, I think, make it quite clear that the outcry against the statue is on account of its merits." Equally clear, half a century later, for those who will see them, are the positive merits in the whole of Barnard's output that assure for him an honorable and permanent place as a major American sculptor of his time.

Harold E. Dickson
Professor of History of Art and Architecture
The Pennsylvania State University



Birthplace of George Grey Barnard at 113 East Linn Street, Bellefonte, Pennsylvania. The house, built in 1858, is still standing.

In the living room of the home of the elder Barnards at Madison, Indiana, can be seen (at the left) the modelled head of George's younger sister, his first attempt at sculpture. Across the corner of the room is a large salon painting (now lost) of 1890 by the Polish painter, Anna Belińska, showing the sculptor at work on *The Two Natures of Man*.



The Reverend Joseph H. Barnard, father of the sculptor. He was a native of the Tuscarora Valley, south of Mifflintown, Pennsylvania, and was educated for the Presbyterian ministry at Lafayette College and Princeton Theological Seminary.



Martha Gray Barnard, mother of the sculptor. The latter was to prefer the spelling of Grey in his own name, although the family name was that of the proprietors of Gray's Ferry on the Schuylkill river at Philadelphia.



In haste, excuse
shortness Love To May
Toots and Eva
and much to
your selves
I feel some what ~~Am~~
sick. But still am
Happy by way of
bright prospects
Good Bye a ~~full~~
Monday

Ever your
Loving Son
George



Signature page of the earliest of Barnard's letters, written to his parents from Chicago on December 1, 1883, when at twenty years of age he was on his way to Paris to study sculpture.

Earliest existing photograph of Barnard: it corresponds to a description (in *Riders of the Cherokee Strip*, an autobiography by his younger brother Evan) of his appearance and style of clothing at the time he entered school at Kankakee, Illinois.



Alfred Corning Clark (1845-1896), heir to a fortune in the Singer Manufacturing Company of which his father was a founder, whose munificent patronage launched Barnard on his career.

Brotherly Love (1886-87), Barnard's memorial to Clark's friend, the singer Lorentz Severin Skougaard, in the cemetery at Langesand, Norway.



First I think you
 have had one sketch
 of my fixings -
 here is another



Barnard's sketch of Number 12, Rue Boissonade in Paris where he lived and, in 1888, began work on his early masterwork, *Je sens deux hommes en moi*. (*The Struggle of the Two Natures of Man*.)

Barnard cutting *The Two Natures* in marble, about 1893.

A review by Thiebault-Sisson, critic of *Le Temps*, assessing Barnard's entries in the Salon of the Champs de Mars in the spring of 1894. This was the first public showing of any of the sculptor's work.



Barnard photographed near the turn of the century.

/// Nous arrivons à un nouveau venu, M. Barnard, qui a l'étoffe d'un maître. Il appartient à cette virile et jeune Amérique dont l'effort se traduit sous tant de formes pour la plupart imprévues, et il rend avec une singulière puissance son mépris des formules toutes faites et son appétit fougueux de nouveauté. Ce débutant voit grand, et les sujets héroïques le tentent; mais l'héroïsme dont il a l'ambition est spécial. Il l'exprime non en des combats d'homme à homme, mais en des combats plus terribles, d'une portée plus haute et d'un enseignement plus fécond. L'homme en lutte avec les éléments, l'homme aux prises avec les mauvais penchants de sa nature: voilà l'épopée dont il rêve.

Il a vu les instincts généreux supplantés, les aspirations vers le bien comprimées par une animalité basse, et il lui a plu d'incarner en un groupe colossal une des péripéties de cette lutte. Sur l'être moral terrassé, la brute pose un pied triomphant, mais le triomphe n'est pas décisif et le vaincu d'une heure se révolte: il tressaille, il souffre, il expie, mais il se relèvera plus attentif de sa chute, il reprendra avec de nouvelles forces le combat.

Dans la réalisation de cette pensée, l'artiste a dépensé une fougue, il a fait preuve d'un savoir qui le classent très haut dans son art. Peut-être la composition manque-t-elle de cette netteté absolue, de cette clarté dont l'allégorie réclame impérieusement la présence, mais le groupe, en dépit de tout, a de l'allure, et l'exécution est aussi solide que nuancée. Tout est dit avec une énergie magistrale, mais cette énergie choisit ses moyens et se refuse au détail inutile.

Tout autre est le procédé dont l'artiste a usé pour représenter l'homme en lutte avec les éléments. Les morceaux dans lesquels il exprime cette lutte sont des morceaux séparés d'une cheminée qu'un grand club de Norvège lui a demandée, mais qu'il n'a pas exécutée entièrement. Sur chacun des solides quartiers de roc, dont la juxtaposition doit former un ensemble homogène, s'inscrit un des épisodes de la guerre que l'homme, dans les vieilles sagas scandinaves, soutient contre les forces ennemies du ciel et de la terre. Il lutte, dans les deux morceaux que nous voyons, contre l'élément humide figuré par le redoutable serpent Hídhœgur, et la lutte, à son paroxysme, est tragique, car l'homme n'est qu'à demi dégagé de la matière, et le serpent l'enlace dans ses replis. Mais le lutteur, avec une colère furieuse, se débat, la colère exalte ses forces, tous ses muscles, en un effort suprême, se tendent, ses nerfs exaspérés se convulsent, et sa victoire, achetée par des angoisses sans nom, est prochaine.

Qu'on regarde attentivement ces morceaux, on les trouvera d'une virtuosité surprenante. L'influence de M. Rodin y est sensible, comme celle de M. Boucher dans le grand groupe, mais l'artiste, s'il est parti du principe que le maître français a posé, en a tiré des effets bien à lui, et d'une extraordinaire puissance.

Où je me trompe fort, ou M. Barnard est appelé à faire quelque bruit dans le monde.

Maiden with Roses (1898) was executed "for a mausoleum in Muscatine, Iowa." With the beautifully draped figure went a high cylindrical pedestal, wreathed with foliage, and bearing a poetic inscription.

Owner, the Barnard Estate



Norwegian Clock (oak: ca. 1898). The design initially was conceived for a tall porcelain stove for a "clubhouse" in Norway, a project abandoned upon the death of Alfred Corning Clark, one of its sponsors. A few years afterward, it was carved with slight alterations in a twelve-foot length of oak as an ornamental clock case, for which a low base and decorative wings also were intended. The subject is drawn from the Norse legend of the origins of man. Motives from the design, carved separately in marble, were included in Barnard's 1908 Boston exhibition (see Numbers 4 and 5, page 24).

Woman (plaster: c. 1916). Originally called *Primitive Woman*, the work was commissioned by John D. Rockefeller as a companion piece to his *Hewer*. Both the full-scale figure and a reduced version, the latter here shown in plaster, were carved in marble.

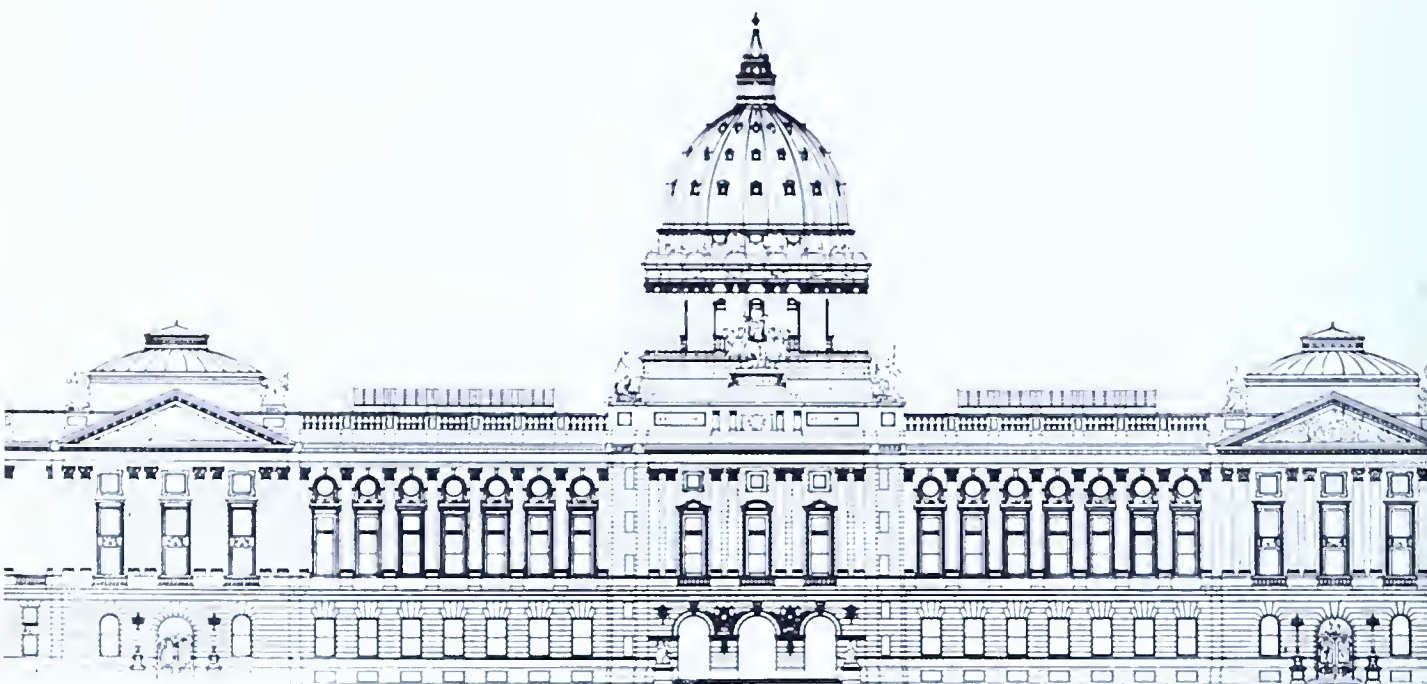
Gov. Len Small Memorial, Kankakee, Illinois

Privately owned



The Hewer (marble: 1902). From a *Primitive Man* group of some twenty figures, Barnard enlarged this one to heroic size—about six feet high in its crouching position—of a man cutting wood with a rude implement to build a boat. Pictures of the original clay were widely published around the turn of the century. A studio plaster went to The Pennsylvania State College; a bronze was presented to the city of Cairo, Illinois, and the marble here shown was featured at the sculptor's Boston exhibition of 1908, then later purchased by John D. Rockefeller. To the sculptor Lorado Taft, it seemed that "no nude figure of the strength of *The Hewer* has, up to this time [1903] been done, or even conceived in America."

PENNSYLVANIA CAPITOL COMPETITION



John H. Huston's competition design of 1901 for the Capitol of Pennsylvania at Harrisburg.

Barnard's scale model of the Pennsylvania Capitol groups and their setting (1903).



Love and Labor, the north group on the Capitol, and (below) a portion of Barnard's fourteen-inch study for it. As can be seen, some figures are missing from this now unique fragment, on which are visible the inset dots used in pointing it up to larger scale.



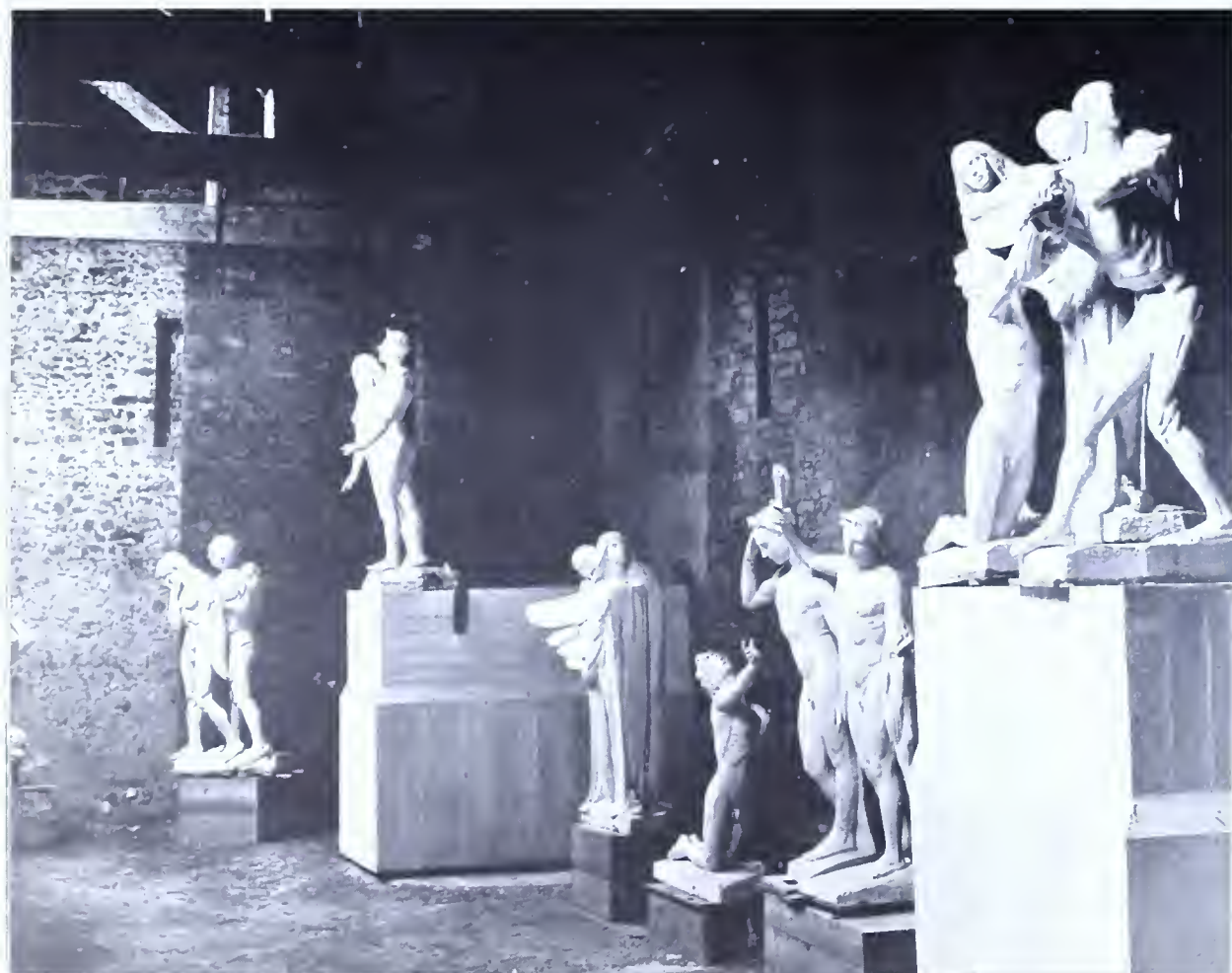
The Pennsylvania State University





Full scale plaster figures from the south Capitol group, *The Burden of Life*, completed in 1905—the picture inscribed by the artist, "portion of George's dream."

Plasters of the Harrisburg figures in the "Grange", a carriage shed near Barnard's studio in Moret-sur-Loing.





Official invitation to the dedication of the Capitol sculptures at Harrisburg, October 4, 1911.

*The Governor of the Commonwealth
and the
Legislative Commission
request the honor of your presence at the
Unveiling of the Groups of Statuary
Sculptured by George Grey Barnard
for the Capitol of Pennsylvania in Harrisburg
on Wednesday the fourth of October next at ten o'clock*

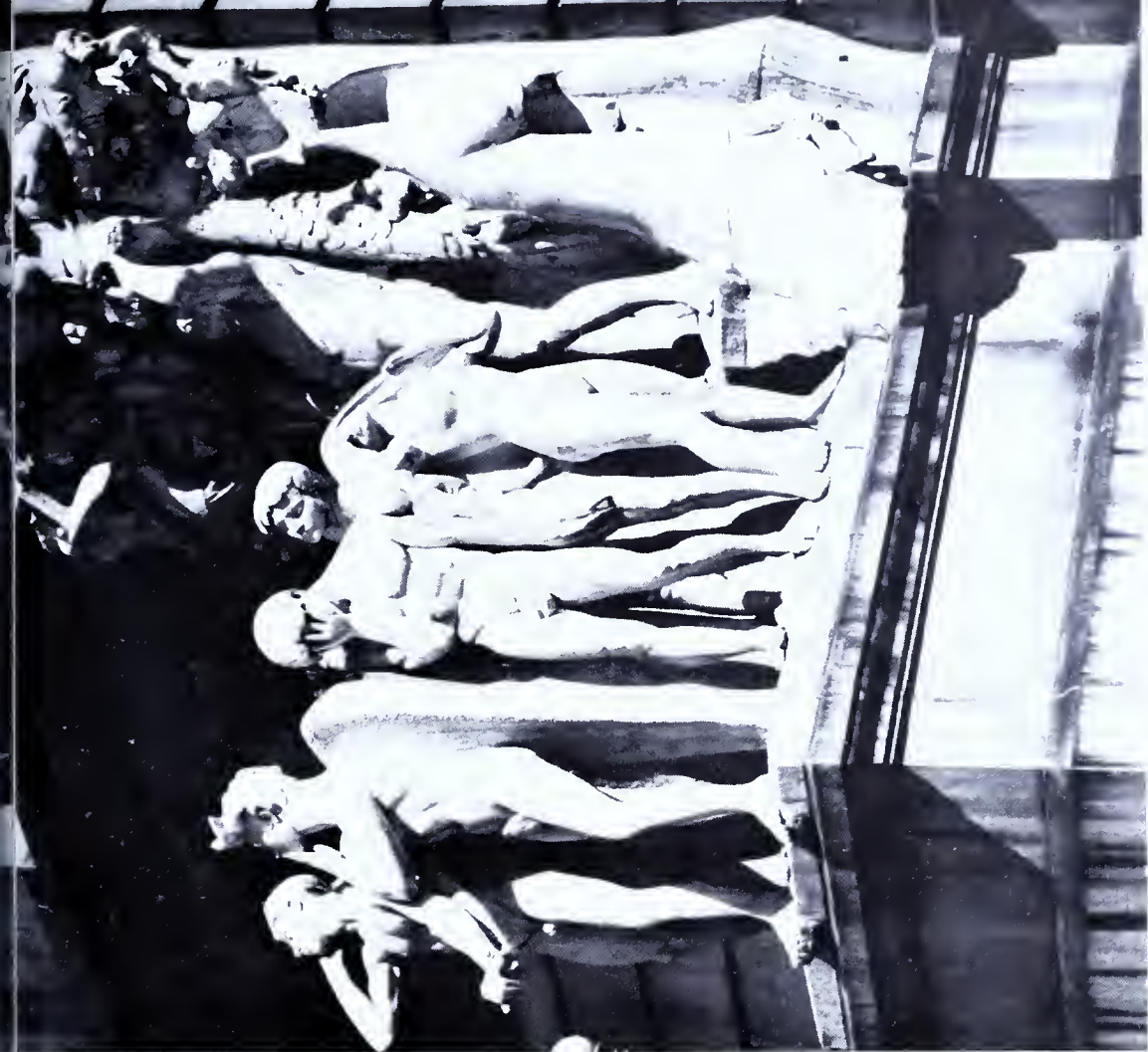
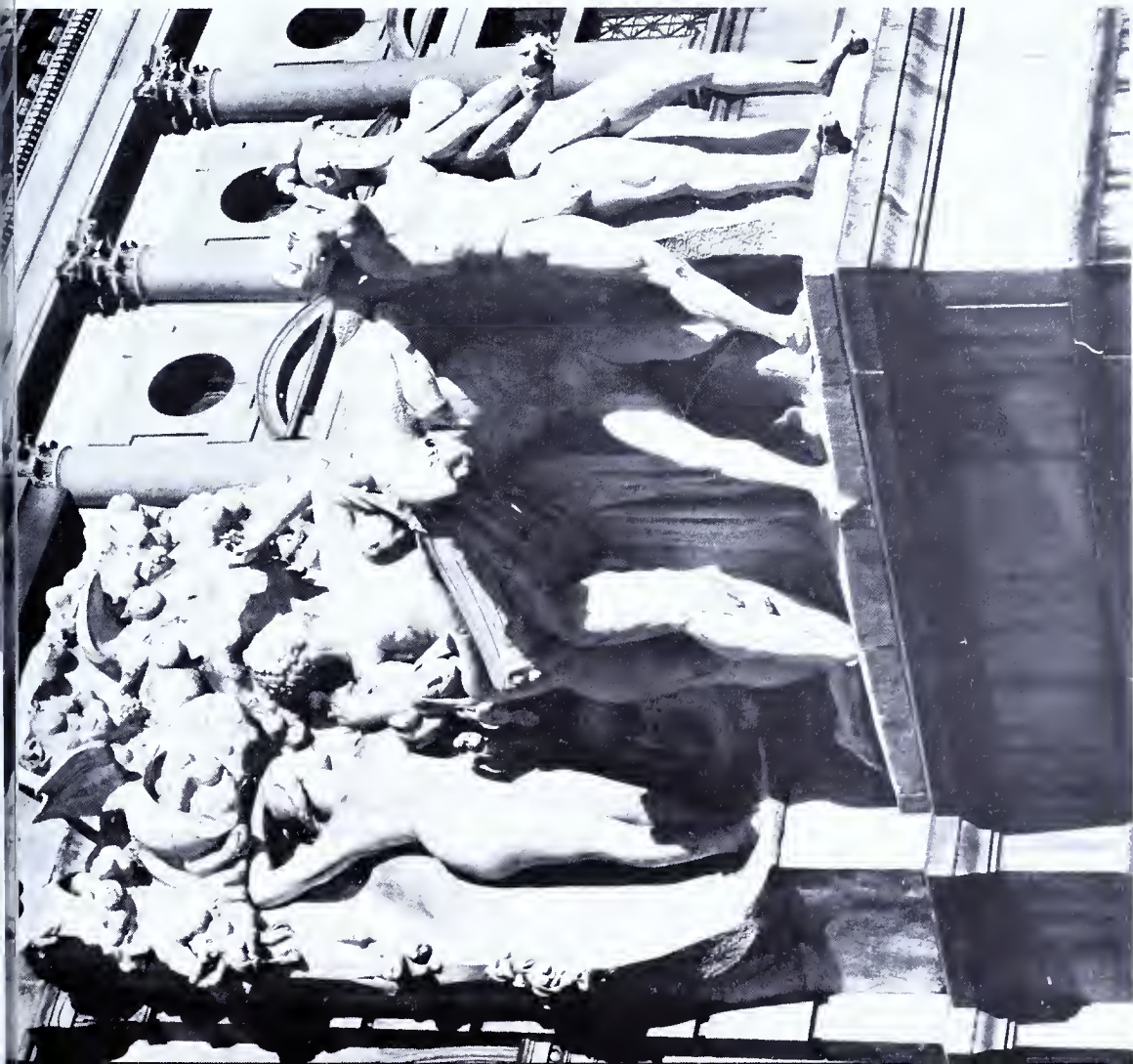
<i>Secretary</i>	<i>John W. Jones</i>	<i>Commissioner</i>
<i>Frank Bell</i>	<i>Robert W. Swank</i>	<i>John B. Hill</i>
<i>Secretary</i>	<i>William C. Sprunt</i>	<i>W. H. Mearns</i>
	<i>J. T. Hall</i>	<i>J. E. Jones</i>
		<i>Charles J. Wright</i>
		<i>Commissioner</i>

Barnard's Pennsylvania Capitol groups at the 1910 Salon of the Champs de Mars, flanking the entrance to the Grand Palais. The photograph is inscribed to the sculptor's parents.





Love and Labor, north group of the Pennsylvania Capitol sculptures. (See Key to Subjects on inside back cover.)



The Burden of Life, south group of the Pennsylvania Capitol sculptures.
(See Key to Subjects on inside back cover.)

Facsimile of the catalogue of the most comprehensive of Barnard exhibitions, held at the Museum of Fine Arts, Boston, in the autumn of 1908. Catalogue numbers will identify the twenty-four entries illustrated on the seven following pages. *The Hewer* is shown on page 17.

Marble.

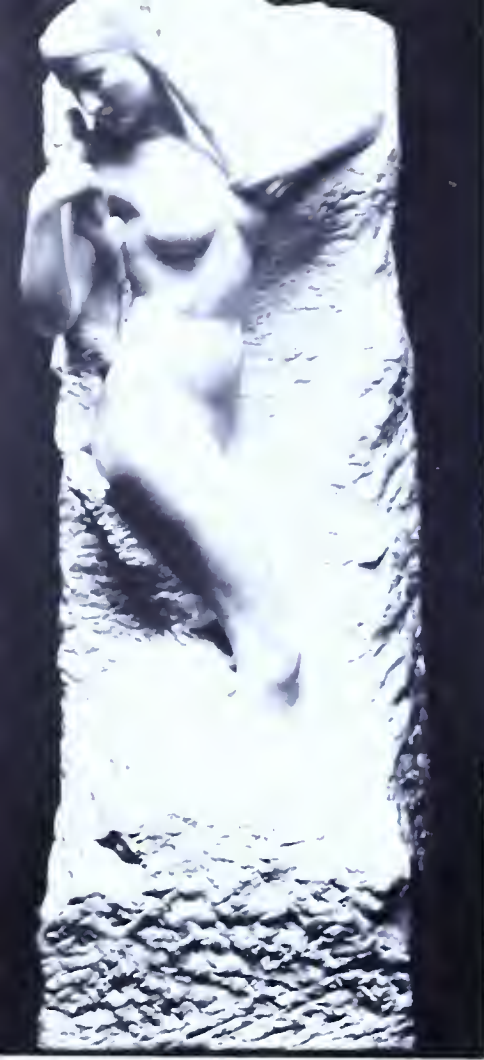
1. Figure of a Boy. (1884.) Mr. Barnard's first completed statue.
Lent by Mrs. Henry Codman Potter.
2. "Brotherly Love." A reduced copy of a memorial group (symbolical of the mystery of life), now at Langesund, Norway. (1886-1887.)
Lent by Mrs. Henry Codman Potter.
3. Maiden with Lily. Detail from plastic design for a clock. (1886-1887.)
Lent by E. P. Williams, Esq.
4. } Two Groups—Man Struggling with Chaos. Details from
5. } clock design. (1886-1887.)
Lent by Dr. Emory Holman.
6. "Maidenhood." Life-size figure. (1896.)
Lent by Mrs. Benjamin Thaw.
7. "Urn of Life." (1895-1897.)
8. "Solitude." Detail from the "Urn of Life."
Lent by J. Randolph Coolidge, Jr., Esq.
9. "The Visitation." Detail from the same.
10. "Family Group." Detail from the same.

Bronze.

12. Bust of Professor Leeds. (1900.)
Lent by the Stevens Institute of Technology.
13. Mask of a Faun. (1895)
Terra Cotta.
14. Nurse and Cupid. Sketch. (1885.)
Lent by Mrs. J. M. Barnard.
15. Bust of a Girl. (1897.)
Plaster.
16. "The Two Natures." Heroic group. (Marble in the Metropolitan Museum, New York.)
- 17-20. Four Figures from Groups. Designed for the main entrance of the Capitol at Harrisburg, Pa. (1904):
17. "The Prodigal Son."
18. "Brothers."
19. "Youth."
20. "Mother."
21. Head of Columbus. From a memorial statue. (1908.)
22. Girl and Cupid. (1908.) Sketch.
23. The God Pan. Heroic statue for fountain. (1895.) Bronze at Columbia University, New York. On view in Court of Museum.
24. Crucifixion. Relief. Composition sketch.
Wax.

Attention of visitors is especially called to the marble figure of "The Hewer," from a heroic group called





Catalogue No. 4



Catalogue No. 3

Owner (4 and 5), Agnes L. Bal
Attleboro, Massachu

Catalogue No. 5





Catalogue No. 9



Catalogue No. 7 (also Catalogue No. 10)



Catalogue No. 8



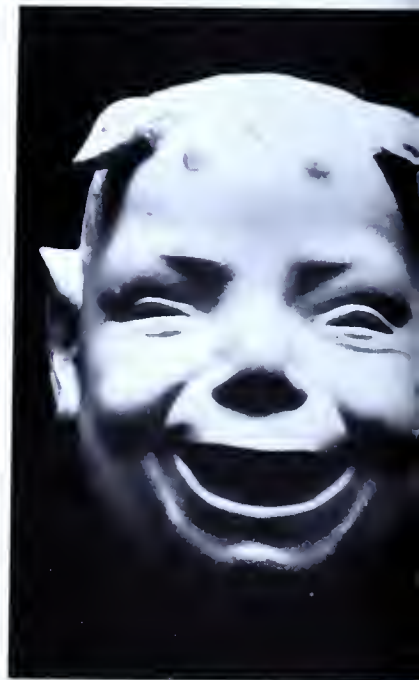
Catalogue No. 11



Catalogue No. 15



Catalogue No. 12



Catalogue No. 13

Catalogue No. 14
(see frontispiece)





Catalogue No. 19



Catalogue No. 18

Catalogue No. 17



Catalogue No. 20



Catalogue No. 22



Catalogue No. 21



Catalogue No. 23

Columbia University, New York City

Catalogue No. 24





The original Cloisters, opened in December, 1914. In its day, the collection, its housing and installation were unique, the whole a product of the industry and imagination of one individual—a sculptor who revered the arts of

Porter, once wrote to Barnard, "to my way of thinking this is the most beautiful museum I have ever seen." It was to have a contributory impact on museum practice and on the notable growth during and after World War I of a general



Portions of the cloister of Saint-Michel-de-Cuxa, set up outside and to the west of Barnard's museum, form a background for the sculptor and his aged father. Fragments of this fine Romanesque monument, one of Barnard's prize "finds", were scattered throughout the neighborhood of Prades in the Pyrennees when in 1906 he began assembling them; later (1913) he was prevented from exporting another section, twelve columns and arches which then were supporting the portico of a local bath house, by the belated intervention of French officialdom.

Interior of The Abbaye, Barnard's second medieval collection installed in the old Cloisters building and opened to the public in the fall of 1937. The collection was purchased in 1945 by the Philadelphia Museum of Art.

Barnard's studio plaster of the four-foot study for his Cincinnati *Lincoln*. It was in this intermediate stage, between the early small studies and the final heroic scale, that the work assumed its definitive character. A bronze casting of this plaster has been made recently for The Pennsylvania State University. (See page 37)



The Pennsylvania State University



An early photograph (at right) of Barnard's thirteen-foot bronze *Abraham Lincoln*, dedicated on March 31, 1917, in Lytle Park, Cincinnati. There are duplicates in Louisville, Kentucky, and Manchester, England.



© Perry
H. J.



Lincoln in Thought 1915-16. This gigantically enlarged head, which was to have been cast in bronze (the plaster is now in storage), grew out of the sculptor's intense preoccupation with the face of Lincoln, specifically with the Volk life-mask of 1860, which he claimed had been the germ of his whole concept of Lincoln. Observing the work, and its maker, is the writer Ida M. Tarbell, who considered Barnard's *Lincoln* "the profoundest thing yet done of the man by anyone in any medium."

Owner, the Barnard Estate

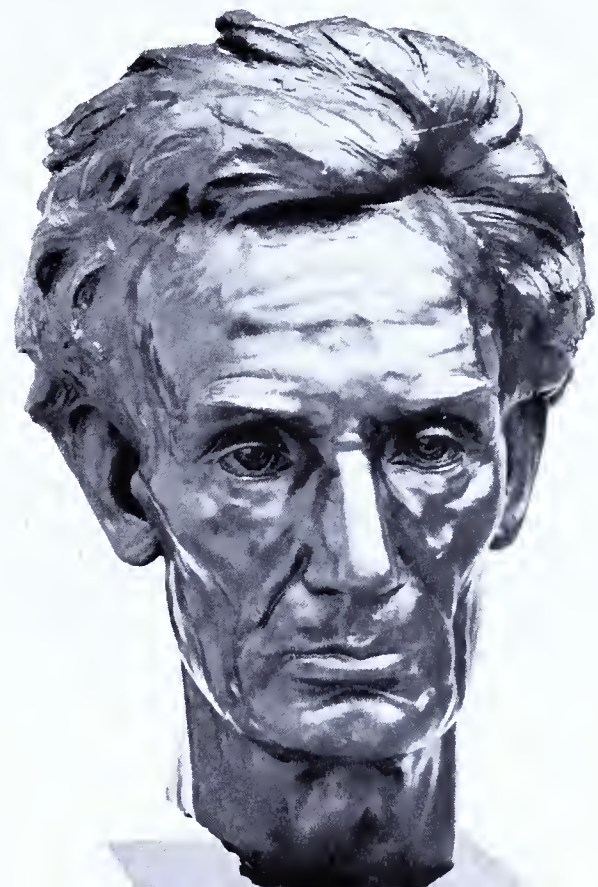
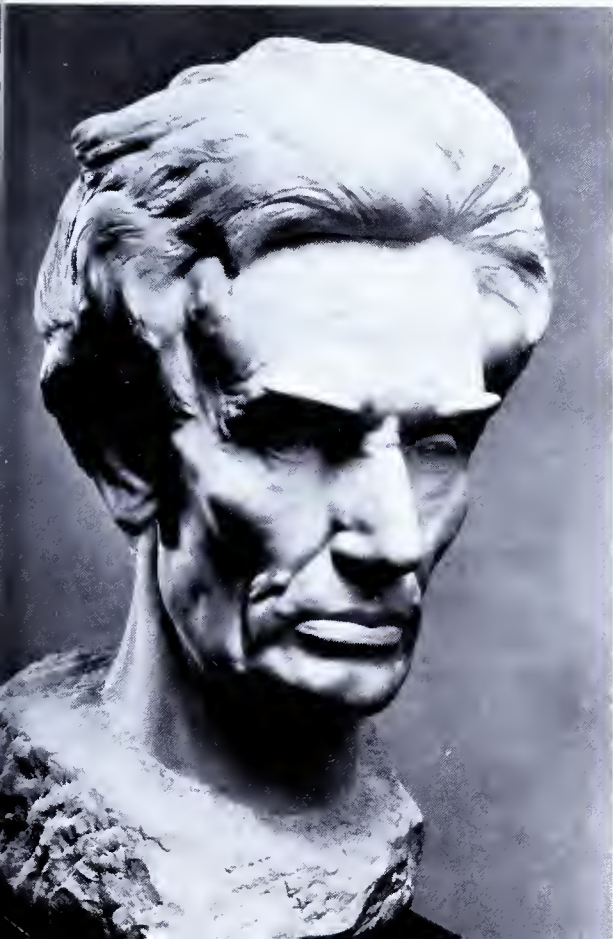


On Bastille Day, 1921, the first in a series of Lincoln heads and busts done in marble by Barnard (at least seven are traceable in public and private collections) was placed as here shown in the *Ecole Americaine* room of the Luxembourg in Paris.

Illustrated below are a marble head of Lincoln in the Metropolitan Museum of Art, and a recent bronze casting of one of the artist's studio plasters, apparently the one from which the museum's marble was cut.

Metropolitan Museum of Art

The Pennsylvania State University





The original and (below) a later expansion of Barnard's model for a projected monument to Peace and the Labors of Man. The plan, proposed in 1920, was to transform the rocky northern promontory of Manhattan Island into a great "art acropolis", so splendid, and in its meaning so embracing of the noblest ideals of humankind, that it must needs take its place as "an eighth wonder of the world". In a time of many war memorials, Barnard's idea for one was notably bold and imaginative; but despite John D. Rockefeller's offer to give the site for the purpose, it failed to attract needed sponsorship.

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The Rainbow Arch: The Souls of Soldiers, a detail of the left-side figure group (plaster). When support for his "acropolis" project was not forthcoming, Barnard himself undertook the execution of one of its elements, a hundred-foot arch to Peace. The full-scale model, on which were mounted the plasters of two symbolic groups with a total of nearly fifty figures, was set up for public viewing in 1933; but once again financial support was lacking for its completion in marble, and the work was brought to an end by the death of the artist. Little now remains of the plasters.

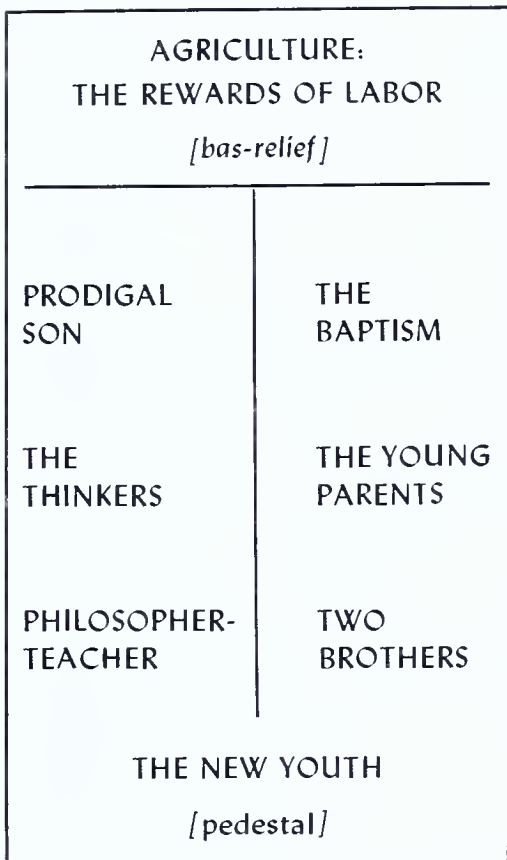
Owner, Mrs. Stephen C. Clark

Grief, a reduced version in marble of a figure, "The Refugee," from the *Rainbow Arch*, belonged to the late Stephen C. Clark (a son of Alfred Corning Clark), who at the time of Barnard's death could write of him as "the greatest sculptor of our time . . . one of the noblest characters I have ever known."

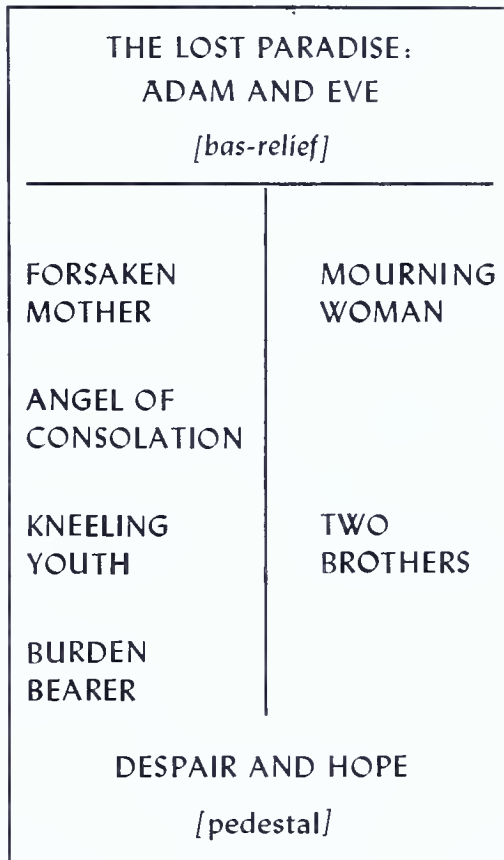


KEY TO SUBJECTS OF THE PENNSYLVANIA CAPITOL SCULPTURES

[north group]



[south group]



**LOVE AND LABOR:
THE UNBROKEN LAW**

**THE BURDEN OF LIFE:
THE BROKEN LAW**

THE OVERALL THEME is that of man's suffering or prospering in measure with his fulfilment of the laws of God and nature, a subject which the artist said "seemed to me peculiarly appropriate to the headquarters of a legislature." The two groups tell of a paradise gained and lost, and are entitled (north and south, or left and right, respectively) *Love and Labor: the Unbroken Law* and *The Burden of Life: the Broken Law*—Barnard and his French studio assistants used to refer to them as "les joies" and "les douleurs." Each group consists of a high background bas-relief and a cluster of figures on an advancing pedestal. In the diagram plans above, the main component figure units are identified and their relative positions indicated. *For photographs, see pages 22 and 23.*

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